

FASHION MAKERS KIND TO YOUNG WOMEN THIS SEASON

Military Modes Best Suited to Jauntiness of Youth--Short Coat With High Collar Popular--Full Skirts Growing in Favor

ELEANOR HOYT BRAINER.
THIS is a great season for the young thing. It isn't a bad season for the woman who is no longer actually young, but has kept a semblance of youth. And it is a comfortable season even for the woman frankly reconciled to the years beyond the forties.

So, on the whole, the fashion makers have been kind. But about those young things.

There's no denying that the military modes are, first of all, for them. Tommy Atkins suits and Scotch caps and outdoor helmets, shoulder straps and sword belts, high, tight collars and multitudinous buttons—all these comfort peculiarly well with the jauntiness of youth, and while a stout and white haired General doesn't look amiss in his regimentals, a stout and white haired dower in a fashionable version of a Tommy Atkins costume would be a sight to make even the style hardened weep.

No, the military modes are for the young and the near young, and the suits and frocks and hats that, while not strictly military follow in subtle fashion the military lead are at their best when associated with piquant and slender youth.

There are quantities of models of this type, and while all have a certain air of daring, a large proportion of them are delectably simple. In fact, simplicity of line and detail is usually the keynote of the costume. The more conservative models and the models as picturesque but in vastly different ways may be elaborate, complicated, rich, but Tommy Atkins goes with a dash of severity.

Since the beginning of the season the coat buttoning straight up the front to the collar or through it has made rapid strides in popularity, and though the manufacturers banded heavily upon long coat lines and consequently the first showing of ready-made suits offered a majority of long coats, the short coat has, with more and more insistence, been demanding favor.

There are still the long coats for those who want them and a host of women have wanted them and will want them, but the short costume coat has most emphatically come into its own, and one may perhaps truthfully assert that at this stage of the fashion game it holds stage center. It may be very short or medium short, straight, loose, and rippling, semi-fitted, fitted, it may be severely plain or ornate. It may be of strictly tailored covert cloth or fur trimmed velvet, but it is short, and it is at its best on the young thing.

In most cases it buttons up snugly over the chest to the throat, as has been said before, but this rule is not invariable, and even when it does button high in front it is often so arranged that the fronts may be thrown widely open, forming soft effective coat lapels. Many women object to the tight, straight, high military collar on the score of comfort or of health or of becomingness, and there is certainly something to be urged against it on each of these grounds.

The military collar in fur is even worse for the throat and lungs than the open front coat and decollete chiffon blouse. A well known doctor said the other day: "It can't be thrown open as a roll collar coat when a woman goes into a shop or car or other overheated place, and it can't be taken off easily as a separate fur neckpiece can, and so the throats will be greased and made tender and the doctors will make money out of feminine fashion folly as usual."

He smiled rather sheepishly after his harangue.

"Both my daughters have fur military collars on their new winter suits," he admitted. "What can a man do?"

That's just it. What can a man or any one else do? Military collars are modish. Therefore they will be worn, and luckily when becoming they are exceedingly good looking.

With the short coat and its military collar, the skirt varies; but the full skirt without a tunic claims precedence in the very smartest models and is gradually making itself more and more felt, though for the great mass of winter frocks and suits the long tunic in one form or another will hold good. Paris sponsored the plain full skirt early in the season and the later models emphasize the idea, but the ear-

liest showing here leaned rather to the tunic models and American women are slow in accepting the newer skirt.

And yet one sees it worn here and there wherever smartly dressed women congregate; and it is featured more and more prominently in shops of the better class. One afternoon during the American fashion show at the Ritz a group of five well known actresses happened to foregather on the stairway and each of the five was wearing a version of the plain full skirt.

One was in Burgundy velvet, coat very short, loosely belted at sides and back, collared by a high, straight, close band of fox fur, cuffed by similar bands, skirt smooth around the hips, but rippling into a very pronounced flare at the bottom and reaching only to the ankles.

Another wore a covert cloth costume on lines very much like those of the velvet, but without fur and severely tailored. A third was in a longer, more conservative frock of cloth and velvet, whose skirt hung in full straight folds from a deep hip girdle, and the two other women of the group wore the two costumes pictured in the large cut on this page. All just a trifle extreme, as the very conservative woman views extremes, yet no one spectacular in anything save line and all the lines those to which fashion has given sanction and to which people's eyes are gradually becoming accustomed.

The two suits out of the five which seemed most representative were the two of the sketch, for they give the two distinct types of short full skirts most often associated with short military coat models—one circular and flaring widely at the bottom, one falling in straight lines, its fullness laid in small box plaits. In the case of the straight outline, the skirt may have side plaits in place of box plaits, or may hang in unpleated folds, or it may have plaited panels in back and front with sides very slightly full, or the plaits may be on the sides with fullness front and back.

The variations are many, but the outline is one, and the one thing sure in regard to both flaring and straight skirt is that one must buy a rather distressing amount of material in order to make either the one or the other. The day of the smart frock made from four or five yards of stuff is past, and the women who bought bargain counter remnants last year and waited until this year to make them must offer up thanks that combinations of materials are fashionably possible.

The return to favor of covert suitings will be hailed with joy by the girl who was once dubbed tailor made, but who has gone through trying vicissitudes during recent years. Covert lends itself admirably to the severest of tailoring, wears extraordinarily well, comes in many soft and attractive shades of biscuit and tan, and though rather easily soiled, cleans perfectly. Some of the

With the rippling skirt, pulled into the waistband, the problem is different. Not one woman in a thousand can wear it without looking unattractively thick from a side view, and on this account the designers have resorted to hip yokes, deep girdles, rows of shirring, and every device to hold the full folds lightly in restraint for at least a few inches below the waist line.

Doubtless the day will come when women will accept the thickest, stocky silhouette as placidly as any Dutch maiden, but the time is not yet. Women are willing to be straight and waistless, but still yearn toward slenderness, and this accounts for the pertinacity with which the Oriental girdle in modified forms survives. Even the stout dowager can wear it if it is skillfully arranged, and it does make the very full skirt more becoming to most figures.

A full skirted, softly girdled model pictured in one of the small cuts is illustrative of the prevailing compromise between new and old and bears the unmistakable stamp of the new season without any hint of the ultra novel. Such frocks as these will find quick acceptance and they have much to recommend them.

The back of a frock or coat to-day is quite likely to be the most interesting feature of it, and a model very demure and unpretentious from a front view often holds surprises for the person who walks around it. The trim little velvet military coat of the central group, for example, develops a most frivolous and effective capeline looseness in the back, and simple girdled frocks consort with curious straight falling backs.

best turned out women on the avenue these November mornings wear covert suits buttoning up to the throat, loosely belted—but not in front—fitted out with patch pockets and plain skirted on either straight or flaring lines—most often the former.

Clever details of collar, cuff, belt and pockets serve to give individuality to these suits, and the skill of the individual tailor writes itself plainly upon each model. These are not the dressmaker's coats, of which the tailors have complained during recent seasons. In them the tailor once more comes into his own.

The pockets, cuffs and collar of the little covert model illustrated here are cleverly handled, and this model, shown in several of the Fifth Avenue houses, is fairly typical of its class.

It is almost a relief to see a suit without a vestige of fur trimmings; for the use of fur threatens to be sadly overdone. Effectively used and in good quality fur trimmings are enormously successful upon street costumes; but if one cannot have fur that is at least good of its kind one would be wiser to do without, and the number of cheap fur trimmed models shown is lamentable.

Brocade, like covert, is an old favorite that has taken on new lease of life, and both for suits and frocks it is in high favor. The revival is a welcome one, for no cloth combines quite so many virtues as a really good

supple broadcloth; but in cheap quality it leaves much to be desired. A good gabardine, serge or cheviot will outwear and outlook a cheap broadcloth and is a far better investment from every point of view.

The wool velours, duvetyn and similar velvety finish woollens have lost prestige since last season, though they are still seen; but velvet and velveteen are not merely a fashion. They are a rage. In everything from street costume to dancing frock velvet is popular, and one sees some unusual and stunning effects in velvet street attire.

For instance, the other afternoon a slender, aristocratic looking woman went from her limousine into an uptown millinery shop clad in a one piece frock of very deep prune velvet almost straight from high collar to hem. There was no trimming save a broad band of fur at the bottom and some touches of self-color embroidery on bodice and buttons. A big fur stole encircled the wearer's shoulders, and the hat worn with the frock was a wide brimmed one of prune velvet trimmed with one American Beauty rose.

Another picturesque velvet frock seen the same afternoon at a popular tea place was in black and had a fitted polonaise or redingote, indicating the waist line quite positively and then flowing widely toward the hem. The wide skirt of this overgarment fell broadly away from the front to show a petticoat of very soft black satin, across which narrow, scant ruffles of the satin were set at intervals all the way from hem to waist.

In silk, usually of either satin or corded finish, there are many graceful and comparatively simple frocks whose skirts hang very full to the hem, but, being longer than the full street skirt mentioned above, do not have the unusual and somewhat startling air of the latter. These silk skirts ripple out gently toward the bottom, and one recognizes in them a departure from the ubiquitous tunic silhouette, yet a woman might wear one of them without feeling in any way conspicuous, and dress-makers say that such skirts are finding ready acceptance among the most fastidious of their customers. One well known dressmaker said last week that she had just sent out a tulle-trimmed order of very elaborate proportions and that not a frock in the lot measured less than five yards around the bottom, while more attained seven yards. That is an extreme case, but it shows which way the tide is setting.

With the circular skirt which fits smoothly at waist and hips the chief problem is the line of the hem. Circular skirts never did hang evenly and never will. The French designers frankly admitted that fact this fall and made their circular skirt bottoms boldly uneven, so that the dipping edges might have the effect of design rather than calamity.

With the rippling skirt, pulled into the waistband, the problem is different. Not one woman in a thousand can wear it without looking unattractively thick from a side view, and on this account the designers have resorted to hip yokes, deep girdles, rows of shirring, and every device to hold the full folds lightly in restraint for at least a few inches below the waist line.

Doubtless the day will come when women will accept the thickest, stocky silhouette as placidly as any Dutch maiden, but the time is not yet. Women are willing to be straight and waistless, but still yearn toward slenderness, and this accounts for the pertinacity with which the Oriental girdle in modified forms survives. Even the stout dowager can wear it if it is skillfully arranged, and it does make the very full skirt more becoming to most figures.

A full skirted, softly girdled model pictured in one of the small cuts is illustrative of the prevailing compromise between new and old and bears the unmistakable stamp of the new season without any hint of the ultra novel. Such frocks as these will find quick acceptance and they have much to recommend them.

The back of a frock or coat to-day is quite likely to be the most interesting feature of it, and a model very demure and unpretentious from a front view often holds surprises for the person who walks around it. The trim little velvet military coat of the central group, for example, develops a most frivolous and effective capeline looseness in the back, and simple girdled frocks consort with curious straight falling backs.

best turned out women on the avenue these November mornings wear covert suits buttoning up to the throat, loosely belted—but not in front—fitted out with patch pockets and plain skirted on either straight or flaring lines—most often the former.

Clever details of collar, cuff, belt and pockets serve to give individuality to these suits, and the skill of the individual tailor writes itself plainly upon each model. These are not the dressmaker's coats, of which the tailors have complained during recent seasons. In them the tailor once more comes into his own.

The pockets, cuffs and collar of the little covert model illustrated here are cleverly handled, and this model, shown in several of the Fifth Avenue houses, is fairly typical of its class.

It is almost a relief to see a suit without a vestige of fur trimmings; for the use of fur threatens to be sadly overdone. Effectively used and in good quality fur trimmings are enormously successful upon street costumes; but if one cannot have fur that is at least good of its kind one would be wiser to do without, and the number of cheap fur trimmed models shown is lamentable.

Brocade, like covert, is an old favorite that has taken on new lease of life, and both for suits and frocks it is in high favor. The revival is a welcome one, for no cloth combines quite so many virtues as a really good



Brown velvet coat with box plaited tan cloth coat, and a fur-trimmed velvet gown with circular skirt and frog-trimmed coat.

while in evening models clouds of floating mailles or lace in the back are very frequently the significant details of the frocks.

MADE OF CHESTNUTS.

CHESTNUTS contain the elements of many delectable dishes. French and Italian cooks have long appreciated their value and the American housewife should become better acquainted with their possibilities.

Chestnuts are used as the foundation of Nesselrode pudding. The following recipe is said to have been originally used by the celebrated chef at Count Nesselrode's.

Peel about forty chestnuts. Blanch them in boiling water for a few minutes, peel off the second skin and put them in a saucepan with one quart of sugar and water boiled to a thin syrup and a little vanilla. Simmer slowly until the chestnuts are tender, drain them and press them through a fine sieve. Put the yolks of eight eggs in a saucepan with half a pound of pounded sugar and one quart of boiled cream. Stir these over the fire without boiling until the eggs begin to thicken. Then add the chestnut puree and press the mixture through a sieve into a bowl and add one gill of Maraschino. Stone one-quarter pound of raisins and pick one-quarter pound of currants. Cook both together in one-half gill of syrup, drain them and allow them to cool.

Put the chestnut cream into the freezer and when it is partly frozen add three gills of whipped cream. When the cream is frozen, add the raisins and currants, put the whole into a mould and allow it to remain imbedded in the ice for two hours. Serve with the following sauce.

Put three gills of boiled cream in a saucepan with the yolks of eight eggs and one-quarter pound of pounded sugar. Stir the mixture over the fire till it begins to thicken. Remove it from the fire and stir three minutes more. Put the custard through a sieve and add a little Maraschino. Put the sauce on the ice until it is very cold but not frozen and serve on the pudding.

Marrons Richelieu—Blanch and pound one-quarter pound of chestnuts to a smooth paste with one tablespoonful of orange flower water. Beat the whites of two eggs to a stiff froth and divide in two parts. Mix the chestnut paste with one part of the beaten egg whites and mix one-quarter of a grated coconut with the remaining part.

Cut a small round sponge cake in horizontal slices about one-half inch thick. On the bottom slice spread the chestnut cream and on the next coconut cream and continue until the top slice is reached. Press the slices together firmly, and with a large biscuit cutter or knife cut out the centre of the cake down to the bottom slice, which must not be cut.

Prepare one cup of rich boiled custard and mash the centre of the cake well into the custard with a spoon. Add one cup of whipped cream flavored with a teaspoonful of orange flower water and fill the cavity of the cake. Ice with the following: Beat the whites of three eggs to a stiff froth; add one cup of powdered sugar and the juice of half a lemon. Set on the ice until wanted.

Chestnut Ambrosia—Take or roast one-half pint of chestnuts for about twenty minutes; remove the skins and put the chestnuts into a saucepan with just sufficient water to cover the bottom of the pan. Let them simmer gently until tender and rub them through a fine sieve. Simmer together the grated rind of one lemon and one-half pint of milk for about fifteen minutes, and strain over two ounces of bread crumbs. Cream one ounce of butter and one ounce of sugar until thick and smooth. Add the yolks of two eggs, the juice of one lemon, a few drops of vanilla essence and stir in the chestnuts, bread crumbs and milk.

Line a pie dish with rich puff paste. Pour in the above mixture and bake in a moderate oven from twenty-five to thirty minutes or until the mixture is firm and brown and the paste well baked. Whip the whites of two eggs until stiff, sweeten with a little sugar, pile roughly on top of the pudding, sprinkle with one ounce of sugar and return to the oven until the meringue is puffed and brown.

French Chestnut Cream—Shell, parboil and skin one pound of chestnuts. Put them into a saucepan with one pint of milk, the grated rind of one lemon and a few drops of essence of vanilla. Let them simmer gently until the chestnuts become tender and rub through a fine sieve. Dissolve four ounces of sugar and three-quarters of an ounce of gelatine in one-half pint of milk. Allow this to cool slightly and add the yolks of four eggs.

Stir the mixture over the fire until the eggs begin to thicken—do not let them boil—and cool again. Mix this with the chestnut puree and add one wine glassful of Maraschino and one pint of thickly whipped cream. If desired, a little carmine coloring may be added drop by drop until the desired shade is attained. Pour it into a mould and set on ice until ready to serve.

Marrons à la Marseillaise—Roast six ounces of chestnuts (weight without the shells) and remove the outer and inner skins. Put them in a saucepan with sufficient water to prevent burning and simmer until tender. Rub through a fine sieve. Break one ounce of chocolate into small pieces and drop it into half a pint of milk and simmer over the fire until dissolved.

In another saucepan melt two ounces of butter and stir in two ounces of flour. Cook two or three minutes and then add the milk and chocolate and stir until it boils. Add two ounces of cake crumbs and cook the mixture, stirring constantly until it leaves the

sides of the pan. Allow it to cool a little and add the yolks of four eggs, the chestnut puree and one-half teaspoonful of essence of vanilla. Beat the whites of four eggs to a stiff froth and stir lightly into the mixture. Pour into a well buttered mould, cover with paper and bake one hour in a moderate oven. Serve with a rich custard sauce.

KITCHEN CURTAINS.

"KITCHEN curtains should have a decided character. They should not be the usual neck white affairs," maintained a woman who thinks a kitchen should be treated with an eye to pleasing effect. The main furnishings of a kitchen should have a decided character so as to suggest pots and pans.

"If they are neutral in effect the red and pinks predominate. In other words, the work-a-day atmosphere of the kitchen predominates over the calm, peaceful spirit that every home should have. To make a home look like a mere workshop of mechanics is to rob it of a charm that should be its own."

"A delightful little kitchen that is in mind has green linen curtains and on which clammers a vine of ivy leaves. When you enter the kitchen, see striking little curtains lid you a welcome. Their cheer fills the room with a red or blue makes effective for the furnishings of a kitchen should have a

C. G. Gunther's Sons

Established 1820

Superior in Quality and Workmanship

Hudson Seal Coats

Made of fine, Black Glossy Skins. Very soft and light in weight. Plain or fur-trimmed.

Caracul Coats

Fashioned in the latest models of beautifully marked skins, some artistically combined with other furs.

Women's Fur Hats

Exclusive Models

A very attractive collection of Fur and Fur-trimmed Hats.

Orders taken for Fur Hats to match any costume or fur.

C. G. GUNTHER'S SONS

501 FIFTH AVENUE, N. Y.



Satin with gold.



Covert cloth.



Embroidered cloth.